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Charles the Bold, Last Duke of Burgundy, 1433-1477. By RUTH PUTNAM. [Heroes of the Nations, edited by H. W. C. DAVIS.] (New York and London: G. P. Putnam's Sons. 1908. Pp. xiv, 484.)

As popular historical presentations, few equal the *Heroes of the Nations* series in the scholarly qualifications possessed by the authors therein. While in some cases the volume may be the first production of the writer, in most instances the authors have already won recognition. Not the least of these is Miss Ruth Putnam. As the author of *William the Silent* and *A Mediaeval Princess* she has made the history of the Low Countries more particularly her province than any American writer since Motley.

The present work is different in compass and character from the familiar *Life of Charles the Bold* by Kirk, of whose collection she has made use, and to whose "accuracy and industry", even when differing from his conclusions, she pays the tribute of praise.

In a peculiar sense the subject of Charles the Bold falls within a fortunate period for the historian. In the fifteenth century European historiography had passed beyond the era of medieval annals and chronicles and was beginning to be rich in historical memoirs. To be sure, the thirteenth century had intimations of this kind of literature in the writings of Villehardouin and Joinville. But from the death of the latter in 1317, to the re-awakening of the memoir during the reign of Charles V. through the services of Christine de Pisan, the marshal Boucicault and others, there was nearly three-quarters of a century of stagnation as far as this form of historical writing was concerned in France.

In Commynes and Olivier de la Marche Miss Putnam had copious and racy memoirs to draw from, and many of her lesser sources of information are little less interesting. The effect of such sources clearly appears, for whole pages and half-pages are filled with direct quotations from them. A rough calculation shows that approximately one-fifth of the book is made up of quotations and they are vivid, telling extracts which embellish the narrative and do not burden the page with unessential details. It should be added that the reference is always appended. Proportions are well maintained throughout, about one-third of the book being devoted to Charles's youth. His diplomacy and his wars are carefully treated, but one looks in vain for information about the working of the Burgundian administrative system and institutional organization. Perhaps the omission was deliberate and due to the belief that such matters were too technical for an *oeuvre de vulgarisation*.

On page 6 there is an observation to the effect that at Charles's baptism his father had the baptismal font draped in black silk, and Miss Putnam remarks in the note "Why mourning was used on this joyful occasion does not appear." The truth is that black was not a color of

mourning as yet throughout Europe, and even the wearing of the mourning costume was only just beginning. In England and Burgundy red was the color of mourning. In France the royal house wore white, as did the ancient Romans, whence Isabeau of Bavaria, who was at this time in mourning for Charles VI., was called *La Reine Blanche*. The wearing of black as a sign of mourning first obtained in Spain, from which it spread to Naples and in the first half of the sixteenth century over Italy. Catharine de' Medici was the first queen of France to wear it. The portrait of Catterina Sforza, wife of Giovanni de' Medici, represents her attired in black dress and head-dress, yet not as a sign of grief. As a matter of fact, Duke Philip of Burgundy was especially fond of black silks and black velours and this is all the explanation there is of the draping of the baptismal font.

There are twenty-eight cuts from contemporary originals, three battle plans, one map, and an excellent bibliography.

JAMES WESTFALL THOMPSON.

The King over the Water. By A. SHIELD and ANDREW LANG.
(London and New York: Longmans, Green and Company.
1907. Pp. xiii, 499.)

THE House of Stuart in these modern days is adding still another to its many vicissitudes of fortune. The unfaltering devotion of its adherents, long since defeated in the fields of war and politics, has turned seriously to that of history, and here, at last, has achieved no small success. To aid in this redressing of the balance, we have been given in the same year two elaborate and favorable biographies of the "Old Pretender", that cited above, and Martin Haile's *James Francis Edward, the Old Chevalier* (Dutton, 1907). The first work is, by token of its authorship, a product of the "Andrew Lang factory", but any misgivings arising from this fact are allayed by Mr. Lang's frank statement that "most of the research, and almost all the writing, are Miss Shield's. My part has mainly been that of supervision and of condensation." We only wish that this part had been more rigorously performed. The thrusting in of details in their chronological places is, from the literary viewpoint, a grievous defect in the book. The narrative is continually broken by material which, if admitted, should take the form of notes. Mr. Haile's story is, in contrast, more direct and readable, but less critical and complete.

Of authorities Miss Shield gives (pp. 476-479) a strangely arranged and cited list, including "Walpole's George II.", "The Stuarts in Italy. Quarterly Review", "Historical MSS. Commission Reports", and "Local Histories: Italian. Vatican Library." The notes, however, are in good form, and the chief sources have been used—with one serious exception, "the whole mass of later Stuart Papers at Windsor, as far as they are still unpublished". These, being in editorial hands,